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follows the square lines of the satin. The vase is divided into parallel sections which are edged with gold in horizontal stitches, and the intervening spaces are filled in with couchings of gold put in in conical forms, making an ornament within an ornament. The curved spaces left by these parallels are filled in solidly with knot stitch in blue silk. The rest of the vase is in gold. The plant is worked in light greens, Kensington stitch, and the flowers are in pale yellows and blues.

Gold couchings are so easily done, and give so much in return for the labor, that they may be unhesitatingly commended to those who wish to embroider, but have not the neatness of touch, and the knowledge of color that silk embroidery requires. Miss Tillinghast, of the La Farge embroidery studio, has made a scarf toilet cover for a dressing table of wine-colored plush, which has at each bend large Renaissance scrolls done solidly in couchings of gold thread. Some handsome scarf table-covers are made by applying bands of gold cloth on olive plush. On these bands are placed scalloped disks of dark olive, and above these smaller disks of light olive, and each is finished with a heavy couching of different tints of olive filosele.

An interesting square of olive plush has a design applied in different shades of the same plush. This consists of a vase, a stork, a rabbit and a branching tree fastened down with couchings of filosele and gold thread.

A new material for embroidery is chamois. This is used in covers of portfolios, cigar cases, and blotting books, and is suitable for many small conveniences pertaining to masculine tastes. The design, which is conventional, is outlined in gilt tinsel and colored braid, and the spaces are filled in with long stitches in silk or crevel. The colors used are the art shades of pink, blue and yellow, each filling a separate space.

Pongee has a new use in coverings for the soft pillows of pine needles, whose soothing fragrance is much desired by invalids. The embroidery is in silk and is usually very simple. The chief ornament is the legend in old English text, "Give me of thy balm, O fir tree!"

In the way of doilies and pin-cushion covers no work on linen is now too delicate. Designs in outline stitch are so fine that they seem to be done with hair. Drawn-work, cutting the linen in four sections, in each of which is an embroidered spray, is often employed. Old-fashioned linen sampler canvas is greatly used for the covers for pin-cushions. This has the ornament worked in silks in cross stitch, exactly as was done by our grandmothers. Towels that can be used as protecting cloths on lunch trays and for bureaus are transformed by bands done in button-hole stitch and afterward cut out.

H. H.

SOME ART TERMS DEFINED.

BELEEK, a ware made in Ireland, covered with an iridescent glaze of pale color.

Bénitier, a vessel used in the Roman Catholic Church to contain holy water.

Beryl, a gem of no great value—green passing to honey-yellow—sometimes green.

Bezoar, certain concretions formed in the stomachs of animals, and endowed with fanciful virtues—that of detecting the presence of poison, for instance.

Bibelot, a French word which is the equivalent of the English "thing," but has of late years been applied to objects worthy of collection.

Biberon, a feeding-bottle for children; this word is also used to designate a special kind of drinking-bottle.

Bidon, a French word equivalent to pilgrim-bottle.

Biscuit, name given in pottery to the unglazed earthenware after the first fire.

Bistre, a pigment of a warm brown color of different tints prepared from the soot of wood, that of the beech being preferred.

Bougeoir, a hand candle-stick.

Bouilloirs, kettles of small dimensions, generally known as toddy-kettles. This name is also equivalent to chafing-dish.

Boule, or buhl, a surface decoration composed of tortoise-shell and brass. It takes its name from the first maker, André Charles Boule, during the reigns of Louis XIV. and Louis XV. Died in 1730.

Bow, the name of an English soft-paste porcelain, established in 1730, at Stratford-le-Bow.

Bric-à-brac, French locution, derived from "de bric et de broc"—from hither and thither—is used to express a collection of odds and ends, similar to the stock of a second-hand dealer.

Brochettes, ornamented silver or plated skewers.

Bronze, an alloy of copper, zinc, and tin.

Burettes, vessels used to contain the sacred oil and water in the ceremony of the mass—also bottles containing oil and vinegar for table use.

Byzantine. This style of decoration is the elaboration of Oriental detail, grafted upon classic forms, and was in vogue with the Romans after the removal of their seat of empire to the East.

Cabaret (French), often used to designate a set of glasses and decanters made to contain liquor.

Cabochon, or "tallow-topped." This form of cutting gems derives its name from the resemblance it bears to a drop of tallow, presenting a convex surface without facets.

Cairngorm, a Scotch pebble, often cut and used in dirk-handles, and in pins to hold the plaid.

Camaiëu. Painting in camaiëu is understood to be executed in a single color, varied only by the use of its different shades to heighten the effect.

Can, a cup of cylindrical form, when of small size called a cannette; this shaped cup has been a favorite at the Sèvres porcelain factory.

Cantine, a bottle, or a set of bottles and glasses to contain liquor.

Correspondence.

SCUMBLING AND GLAZING IN LANDSCAPES.

SIR: (1) What colors in oil are mostly employed in landscape painting for scumbling and glazing the foreground and middle distance? I have tried various colors, but fail to get what I wish to obtain, namely, that thin and hazy effect of atmosphere which I see in some paintings. (2) What are the principal colors used for obtaining the different effects of water, in large or small bodies, and for the glazing of the same to get transparency? (3) In scumbling, do artists begin at the top of the canvas, and go down over the whole painting?

W. H. D., Waterbury, Conn.

ANSWER.—(1) Scumbling and glazing are processes which are used independently of the general painting of a picture, and the colors used in these processes depend entirely upon the effect it is desired to produce. For instance, when a landscape is all laid in, and the whole tone is found to be too cold, it may be glazed with yellow ochre all over, and in this way the tone will be changed and made warmer. Scumbling is done with opaque colors, and a hazy effect may be given to the distance of a picture, when finished, by scumbling that part over with a warm gray tone of white, yellow ochre, and black. It is considered much better, however, to paint in the effect solidly at once, coming as near nature as possible; then if the whole tone of the picture needs changing, scumbling and glazing may be very valuable. Very few artists paint their pictures in a cold monochrome, and arrive at the color entirely through scumbling and glazing; but this method is not taught in the best schools, nor is it considered good, as the glazes are apt to fade in time. The colors used in painting landscapes are Antwerp blue, cadmium, white, vermilion, burnt Sienna, and ivory black, for the ordinary greens. The brilliant foreground tones may be made with Schönfeldt's light zinobor green, with light cadmium, silver white and vermilion, toned with a very little ivory black. The distant hazy greens are made by substituting cobalt for Antwerp blue, and Naples yellow for cadmium. For shadows of foliage use raw umber, Antwerp blue and burnt Sienna with ivory black, and white when needed. (2) Any body of water depends so entirely, for its color, upon the surroundings which are reflected in its surface, that it is a very difficult matter to give general directions for painting water. A blue sky is often reflected in a large body of water without any foliage; the water will then be of a grayish-blue tone. This gives a good conventional idea of water, and may be painted with silver white, Antwerp blue, cadmium, madder lake, raw umber and ivory black. (3) In scumbling or glazing a picture, it is customary to begin at the left-hand top corner and work downward till the whole is covered. This should be done quickly with a stiff flat bristle brush, and the painting underneath should be thoroughly dry first, and should then be oiled out before glazing or scumbling. Both in scumbling and glazing oil is mixed with the colors.

PAINTING RAINBOWS, SUNSHINE, AND FLOWERS.

SIR: How can I in oil colors best represent (1) a rainbow, (2) yellow rays of sunlight in early morning, extending through the branches of trees down to the surface of water, (3) the brilliant color of a scarlet geranium, and (4) the thin silky appearance of many flowers? In common with many others, life and brilliancy in my painting are too much accidental. Can you recommend some authority that would especially help in that direction?

Mrs. W. V. D., Durand, Wis.

ANSWER.—In painting, no object should be regarded separately, but everything should be studied in relation to its surroundings. So, for instance, in painting (1) a rainbow, its effect will depend very much upon the tone of the sky and landscape, and other objects in the picture. The actual colors of a rainbow, conventionally considered, may be represented as follows: For the red, use madder lake and vermilion, with white; for the orange, take cadmium and vermilion, or orange cadmium and white; for the yellow use Schönfeldt's very light cadmium with white. The green is made with Antwerp blue and cadmium with white; the blue with cobalt, or Antwerp blue, light cadmium, and rose madder with white. For the indigo use permanent blue and Indian red with white; and for the violet madder lake and cobalt mixed with white. These combinations, properly managed, will give the pure crude colors of the rainbow. In painting a picture, however, in which the rainbow is introduced, these colors must be toned. This will be done by adding a very little raw umber or ivory black to the crude color. (2) The yellow rays of sunlight are, of course, largely influenced by the trees and foliage around them, also by the other circumstances of the picture, all of which must be studied from nature if possible, so as to be consistently rendered. For the color of yellow sunlight, use cadmium, madder lake and raw umber; remember, however, that sunlight can only be properly painted by observing the different effects of the light on the objects it touches. (3) The brilliant scarlet color of a red geranium may be made by using madder lake and vermilion with white. A life-like appearance is given by a careful rendering of the light and shade on the flower. In the shadows use vermilion, raw umber, madder lake and a little ivory black. In composing a picture or study of such flowers, it is well to place them so that shadows will fall on the background, thus relieving the brilliant color. (4) The silky appearance of some flowers can only be represented by studying the way the light strikes the petals, for upon this depends the appearance of texture, which is so important in painting. Study, for instance, the different way light falls upon silk, satin, and velvet, for in the same way are represented the thickness or thinness, dullness or silky lustre of different flowers. By carefully proceeding in this way, the life and brilliancy of your painting, which you say is only accidental now, may be

always attained. Remember also two most important things—study always from nature, and strictly observe the values. This will teach you more than any book yet written.

C. S. PEARCE'S "PRELUDE" AND "REPOSE."

SIR: We notice in THE ART AMATEUR for August the statement that Mr. Schaus has become the owner of "The Prelude," by Chas. Sprague Pearce, showing a beautiful Spanish girl playing a guitar. This is a mistake, as our Mr. Lowell bought the painting of Mr. Pearce in Paris, and it has been sold by us to Lieut.-Gov. Ames of this State. Mr. Lowell has also purchased Mr. Pearce's picture "The Repose," painted for the Munich exhibition. This we have likewise sold to a Boston gentleman.

JOHN A. LOWELL & Co., Boston, Mass.

PHOTOGRAPH COLORING.

SIR: I have just had two photographs copied to work up in water-colors. I took lessons some years ago in this work, but am not at all satisfied with the colors used, as I have seen several photographs since that have a soft, pearly tint which I cannot get. Yellow ochre predominates in my work. (1) What colors could I use for shadows of the face, instead of yellow ochre and brown madder? (2) Will any of the tints used fade in course of time? (3) What colors shall I use to paint black cloth, and what for black silk? (4) Are the same colors used for portraits, in water-color that are "sketched in," as for those that are "thrown up" or copied by a photographer?

Mrs. R. A. S., Springfield, O.

ANSWER.—The trouble with your work was probably that you tried to paint the photographs with transparent colors. The "pearly look" you refer to is obtained by using opaque colors. These come already prepared, under the name of gouache colors, or may be made by mixing Chinese white with the transparent colors. (1) In painting the shadows of the face use raw umber, yellow ochre, vermilion, and a little lampblack with rose madder. A touch of cobalt is very useful in the half tints. (2) If good colors are used the tints should not fade. (3) For black cloth use lampblack, cobalt, and rose madder, with burnt Sienna added in the shadows. The same colors are used in painting silk, the difference in texture being indicated by the different way the light falls upon silk and cloth. The folds of silk are thinner, and the light consequently sharper. (4) Portraits in water-color, that are sketched in on water-color paper, may be treated in the same way as those photographed, if desired, namely, with opaque colors. Artists, however, generally prefer to use transparent washes of color for heads, as, when well managed, the effect is more brilliant.

PRINTING ON POTTERY.

P. N., Andover, Mass.—The printing is done when the ware is in the biscuit state, i.e., after the first firing, before the glazing process. The first step is the production upon thin paper of a design in suitable ink, and next the transferring of this design to the surface of the ware. The process of printing the paper does not differ much from that of transferring to paper the design from an ordinary copperplate, except that a peculiar ink is needed. Various colors are used, but the common vehicle for embodying them is a composition of boiled oil and tar, which is, when mixed with the color, rendered sufficiently liquid by spreading upon a hot iron plate. The colors are obtained from the following sources: Yellow, from antimony, tin, and lead ashes; brown, mostly from iron; blues, from cobalt; greens, from chromium; black, from iron and cobalt; and pink, from stannate of chromium and stannate of lime. The printing process itself is simple. The paper with the transfer printed upon it is laid upon the ware, and with a roll of flannel rubbed so that all parts of the design press equally upon the biscuit, which, from its porous nature, rapidly absorbs the color. This accomplished the ware is plunged in water and the paper washed off. The ware is then taken to the drying-room, and would be ready for glazing but for one circumstance. The oily nature of the vehicle used in transferring would prevent the absorption of the glaze by the portions which are covered by it, and it is therefore necessary that this oil should be destroyed. This is done in an oven called a "hardening-on kiln," the temperature of which is just sufficient to destroy the oil.

PEBBLE PAINTING.

P. F. T., Montreal.—Large pebbles of a diameter of three to four inches are the most easy of decoration. Care should be taken to obtain the stones as round as possible, for the reason that the rounder the stone the more even will be its surface. One entire half of the stone should be painted, the other left entirely plain, so as to show the pebble in its original state. The following suggestions on the subject have been given by a contributor to The London Queen: "Before commencing to paint, wash the article most thoroughly in hot rain water (diluted), and in place of soap use soda and washing-powder mixed, sufficient to make a thick foam of the water. When thoroughly freed from every particle of sand or other impurity, and well dried, rub the stone well over with fine emery cloth, and commence the decoration, as follows: Coat that portion of the pebble you require your design to be worked upon with ordinary starch, gelatine, or common size, all according to the nature of the stone, some pebbles being much rougher in texture than others, and allow it to dry (this preparation is for water-color decoration); then mix the water-color with megilp or Chinese white; allow this to dry, and when this is done apply a thick coat of gum arabic, taking care that the latter is as colorless as possible; lay aside for a few hours, then tint and finish by applying over the whole a coat of the finest Italian oil varnish. With regard to oil painting, the design must be sketched on in the ordinary manner; the colors should be

mixed with a good body color; thin them when necessary with oil of turpentine. Then tint and finish with the color needed, without the flake white, using any medium. Another way is to blacken the surface, and when dry to paint a subject requiring entirely white colors, such as the stephanotis. Perhaps the most suitable subjects are landscapes, for the large pebbles; crests, college arms, and regimental mottoes, for the medium size; and for the smallest stones birds' nests, insects and flowers, and especially butterflies. China colors can be used, but great care should be taken when firing the stones that the heat be applied as gradually as possible, and the stones allowed to cool very slowly."

WATERPROOF PAPER.

GRUBEN, Troy, N. Y.—Waterproof paper is made by a new German method, as follows: To a weak solution of ordinary glue add a little acetic acid; then make another solution by dissolving a small quantity of bichromate of potash in distilled water. These two liquids should be well mixed together, and the sheets of paper which have to be made waterproof drawn through the mixture and suspended from suitable lines to dry. The proportions are not given, but five per cent of acetic acid and seven per cent of a saturated solution of bichromate of potash will answer.

SUNDRY QUERIES ANSWERED.

MRS. W. V. D., Durand, Wis.—Porcelain plaques with frosted surface look best when framed in or mounted on velvet.

H. S. C., Altoona, Pa.—The art schools of Paris are considered the best in the world. The "Ecole des Beaux Arts," for men, has educated the greatest artists in France and has many American students. There are also ateliers for women, such as Julien's, where art can be thoroughly studied.

MARIAN, Bridgeport, Conn.—The best school of the kind is probably the Woman's Institute of Technical Design, at 124 Fifth Avenue. In the recent drawing competition of the Dixon American Graphite Company, all the prizes offered to art schools for original designs were awarded to pupils of this institution.

M. A. T., Charlestown, Mass.—The length of time it takes to learn to color photographs depends greatly upon the natural quickness and capacity of the student. As it is not a mechanical art, some feeling for color must exist, though real talent is not absolutely necessary, nor any thorough previous course of painting.

S. B., Boston.—In what is known as the Hughes process of embossed gilding, the designs are printed on a protecting composition, then the exposed portions are "bitten in" with hydrofluoric acid and washed with gold, the result being a work which, in seeming, is equal to embossed gold, and presents an indescribably rich appearance.

P. F., Chicago.—The following is recommended by Janetzky & Co., artists' materials dealers, in Philadelphia, as a good modelling putty: three parts white lead ground in oil, two parts dry red lead, one part powdered pumice stone. Add boiled linseed oil and mix to the consistency of putty. This compound is recommended for repairing barbotine pottery damaged

in shipment. Of course it cannot be used on ware to be fired. The putty is modelled to the desired shape, and before it is applied the broken place or part to be repaired is anointed with linseed oil.

P. T. A., Newark, N. J.—"Acierage" is the process of covering with a very light coat of steel a copper plate which has been etched, so as to produce from it a large number of good impressions. Mr. Seymour Haden condemns the practice which, he says, gives the prints a dry and hard appearance; but this view is not generally entertained.

HAMPTON, Salem, Mass.—In etching, the line is bitten into the metal plate by corrosion. In dry point, the line is simply scratched with a sharp point. It is frequently used in conjunction with etching, as it enables the artist to add passages of extreme delicacy, which would otherwise be beyond his reach, and gently to darken and soften the etched portion of his work.

S. A. T., Topsham, Me.—To paint silver in oil colors, use ivory black, raw umber, madder lake, cobalt, and yellow ochre, with white for the general tone. Study the high lights carefully, and paint them with a full brush. For this, use yellow ochre, raw umber and silver white, with a little black and madder lake. For the shadows use ivory black, burnt Sienna, cobalt, raw umber and yellow ochre.

C. E. H., Lawrence, Mass.—Valuable pictures are not hired out for copying, as to duplicate them would lessen their worth. Very good oil paintings, however, can be procured for copying at some of the art stores. Schaus & Co., of New York, have a collection used for this purpose. The price charged depends entirely upon the value of the picture and the length of time it is wanted. By writing to Schaus & Co. full information can be obtained.

S. S., Albany, N. Y.—(1) The conventional treatment of the hawthorn was fully explained and illustrated in our July number of last year. (2) Gray may be introduced into almost any combination of colors, and forms a beautiful harmony associated with brilliant hues of blue and crimson. (3) A good maroon for your cornice decoration, may be made by mixing Indian red with Prussian blue, or ultramarine. For a cornice, such a dark color should be used sparingly.

S. E., Rome, N. Y.—The Portland vase is the same as the Barberini vase. It received the first mentioned name from the Duchess of Portland, who bought it for £1872, at the auction of the art treasures of the Princess Barberini, at Rome, in whose family it had been owned for more than two centuries. The vase is attributed to the Romans of the second century of our era. It is composed of two layers of glass, the under one of deep blue and the other of opaque white, on which the cameo-like figures are superbly modelled in bas-relief.

SUPPLEMENT AND JEWELRY DESIGNS.

PLATE 281—"Clover"—is the sixth of the series of wild-flower designs for dessert-plates to be outlined and painted in flat colors. For the flowers use a thin wash of purple No. 2, or, if preferred, mix carmine No. 1 with ultramarine blue, being careful not to use too much carmine. For the stems, buds, and leaves, use a rather light green (apple green and brown green mixed). When this is dry go over the dark portion of the leaves, as

indicated in the design, with a second wash of darker green (apple green, brown green, and emerald green). For background, use mixing yellow. Outline all the details.

PLATE 282 is a collection of designs and suggestions suitable for jeweller's use. (See also below).

PLATE 283 is a series of monograms in "D."

PLATE 284 is a group of Japanese decorative designs copied from various articles preserved in the Louvre Museum.

PLATE 285 gives two South Kensington embroidery designs. The upper one is for a curtain or mantel valance border, to be worked in crewel, solid, natural coloring. The lower is for a sofa back, to be worked in crewel or linen, also in natural colors.

ON page 77 will be found the fifth plate of the series of original jewelry designs by H. L. Bouché. At the four corners are four designs for badges. The first, with the American eagle and shield, is suitable for military use. The second would be appropriate as a prize badge for an international exhibition, the hive representing industry, and the caduceus and anchor, palette and wheel being respectively the emblems of land and maritime commerce, art and mechanics; the whole should be chased and made in gold of different colors. The two lower badges would be suitable for turf prizes. Some readers having expressed a wish for new designs for diamond work, the remainder of the page is devoted to that class of jewelry. The first design on a black ground would serve for a pin or hair ornament; precious stones of different colors, or only diamonds may be set in it. The necklace and pendant can be made very economically, as the light ornamentation would not require large stones, and the setting of silver or platinum would help to make the jewel rich. On each side is a design for a diamond bracelet; these may also be worked as gold bracelets, the surface being decorated with Etruscan ornament instead of diamonds. The two lace pins representing crescents may be set wholly in diamonds, or a very pretty effect can be obtained by setting one crescent in diamonds and the other in sapphires or rubies. The remaining lace pin is composed of two enamelled paintings set with a bow; engraved crystals, which are now fashionable, could be used instead of the enamel. The last design is for a bracelet, and represents a daisy and two buds.

BOOKS RECEIVED.

THE GREAT ARTISTS. LUCA DELLA ROBBIA. By LEADER SCOTT. New York: Scribner & Welford.

THE GREAT MUSICIANS. MOZART. By Dr. F. GEHRING. New York: Scribner & Welford.

ART WORK IN GOLD AND SILVER—MODERN. By H. B. WHEATLEY and P. H. DELAMOTTE. New York: Charles Scribner's Sons.

ART WORK IN PORCELAIN. By H. B. WHEATLEY and P. H. DELAMOTTE. New York: Charles Scribner's Sons.

GATHERINGS FROM AN ARTIST'S PORTFOLIO IN ROME. By JAMES E. FREEMAN. Boston: Roberts Bros.

MODERN PERSPECTIVE. By WM. R. WARE. Boston: James R. Osgood & Co.

VIX. By GEO. E. WARING. Boston: James R. Osgood & Co.

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